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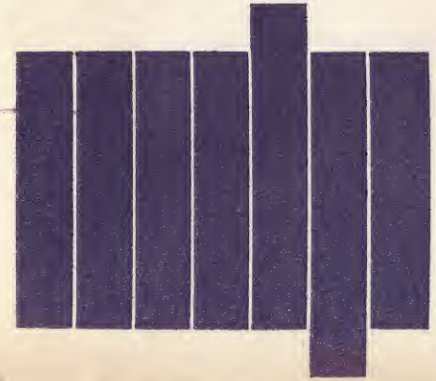

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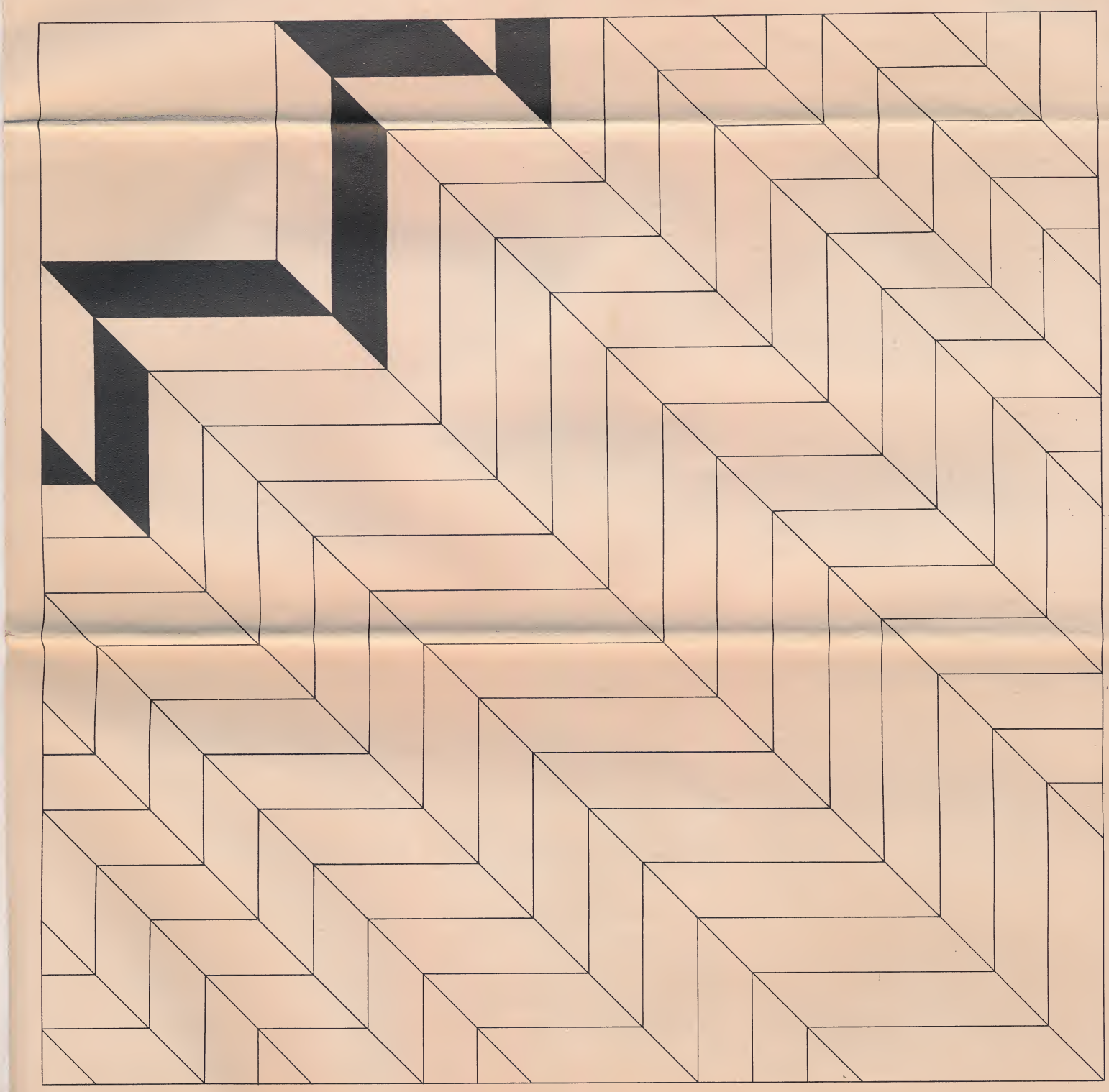


# Art

**The Open Eye in Learning:** The Role of Art in General Education
*edited by Richard Bassett*

In an age that has been criticized for its neglect of personal judgments and the decay of its environment, it would seem evident that visual re-education is necessary. The proposal to train the eyes to see with awareness is, in fact, one that has been advocated by leaders of educational thought from Pestalozzi to Dewey, yet traditional education with its basic orientation toward verbal and mathematical skills has failed to develop the essential perspective on the role and importance of the visual arts in the curriculum.

The one discipline that does attempt to provide a systematic training of the eyes is the art course and this work thoroughly examines the resources, values, and application of art education and its present-day function from primary school through college.

The contributors to this volume are not primarily concerned with building an argument regarding "eye-training", but with the question, "What kinds of art courses are necessary to fulfill the objectives of general education and also satisfy a complex set of personal needs?"

The book contains numerous and significant illustrations on all levels of achievement in art, and an extensive bibliography.

1969-6 x 9-240 pp.-$10.00-93/-

**The Traditional Crafts of Persia**
*by Hans E. Wulff*

Persia for centuries occupied a pivotal position between East and West. Besides the high originality of its own culture, it was the medium of "osmotic diffusion" between the Hellenistic and European cultures, on the one hand, and those of India and China, on the other. In the process, the Persians absorbed much of the best of both worlds and developed arts and crafts of great refinement and luster. However, as one more Western influence is impressed on the region — that of modern industrialization — these traditional crafts are not likely to survive much longer.

Hans Wulff has described the whole range of Persian technology in these pages, and is perhaps even responsible for rescuing its history from ultimate oblivion. Trained in Germany as an engineer, he lived in Iran for five years, and served as Principal of the Technical College at Shiraz, where the curriculum included training in silver smelting, engraving, wood carving, brocade weaving, and other crafts. He sought out the tribesmen in their tents, the peasants in the villages, the craftsmen in the bazaars, who freely displayed their skills and techniques (although, for some reason, the dyers tended to be rather cautious about sharing their trade secrets). Moreover, his approach here is solidly historical, carefully tracing the strands of influence of this complex fabric over many centuries and through many cultures, both Eastern and Western. Finally, a vast lexicon of technical terms relating to all the major crafts of Persia has been compiled for the first time in this work.

1967-7 x 10-432 pp., 423 line drawings, halftones, maps-$25.00-234/-

**Seurat and the Science of Painting**
*by William Innes Homer*

"Let it be said at once . . . that no investigation . . . could have been carried through more intelligently and more thoroughly . . . the book under review is a major contribution to the library of artistic theories." — *Times Literary Supplement* (London)

"Homer has done a beautiful job . . . this book is a definitive examination of a great painter . . . it sets an imposing standard for all historians who wish to demonstrate a relation of science to their especial field of inquiry." — *American Scientist*

In tracing Georges Seurat's theory of art and its application in his major paintings, Dr. Homer has, without question, given us the best-substantiated appraisal of that French Neo-Impressionist painter ever to appear. Every known shred of evidence relating to the scientific influences on the work of Seurat has been woven into a carefully organized, clearly presented exposition.

The author's method has been to study those scientific sources which influenced Seurat — Chevreul, Helmholtz, Rood, and Henry — extracting appropriate quotations relating to color, or to expression and harmony in Seurat's art. Each of Seurat's great paintings is in turn tested to determine what use he made of such scientific theory and how it influenced his technique and composition.

1964-6⅛ x 9¼-xvi + 327 pp.-36 half-tone illustrations and 35 line drawings-$12.50-117/-
LC 64-15751

**Cézanne's Portrait Drawings:**
A Study in the Evolution of His Graphic Style
*by Wayne Andersen*

Cézanne's graphic oeuvre, which comprises over 1200 drawings, is one of the most extensive and is certainly the most important of the nineteenth century.

This study represents a thorough attempt to establish a chronology for Cézanne's work and provides an unusually valuable treatment of the development of the artist's style as seen through the portrait drawings. Andersen's decision to focus on Cézanne's portrait drawings as a way to a more precise chronology of his art was based on two major considerations: first, that roughly half the documentation pertinent to Cézanne's chronology concerns portraits; second, that the many drawings Cézanne made of his son can be dated by estimating the child's age. Since the documentation available is particularly helpful for the sixties and the nineties, and since the portraits of his son extend from about 1874 to the mid-nineties, it has been possible to outline quite precisely Cézanne's graphic development over these four decades and to derive from this sequence sufficient visual evidence to date with reasonable accuracy many additional portrait drawings. This study should assist in establishing also a more accurate chronology for the balance of Cézanne's graphic oeuvre.

The book is divided into two sections: an expository section, arranged chronologically, of portrait drawings and a catalogue. The portrait drawings fall into five periods: 1865-1871, 1872-1874, 1875-1880, 1879-1889, 1890-1906. Andersen points out the remarkable consistency in Cézanne's style which existed over a period of some forty years, and shows how the stylistic continuity evolved through the development of the artist's own daemon and through his persistent self-exploration.

The extensiveness of this work, the detailed stylistic analysis and the complete catalogue of all portrait drawings, almost all of which are reproduced, most of them in facsimile size, makes Andersen's book an invaluable contribution to 19th century art history. Scholars, art dealers, museum curators and collectors, as well as students of art will find this study a stimulating and satisfying unraveling of the chronology and evolution of Cézanne's graphic style.

Over 240 portraits are reproduced in a format 10⅝ by 11⅞₁₆ inches.

Professor Andersen is Associate Professor of Art History, M.I.T., has been Visiting Professor at Harvard, Columbia, and Yale, and has written many articles on 19th century art, especially on Cézanne's drawings, which have been published in *Art Bulletin, The Burlington Magazine* and in *Master Drawings*.

December-10⅝ x 11⅞₁₆-300*a* pp.-240 illus.-$20.00*a* 187/-
February-U.K. and Europe

**Prints and Visual Communication**
*by William M. Ivins, Jr.*

"This is the first book that unequivocally declares and historically supports the dignity, the force, and the validity of the printed picture as a basic form of communication in all forms of the repeatable image, whether woodcut, photograph or photographic reproduction. Distinguished by wit and forthrightness, it is a lively illustrated survey of the search for methods of reproduction to give the visual image the flexibility that the language of words achieved through the printer's press . . . Rarely does a technical work have authority

coupled with imagination and readability. Mr. Ivins' book exhibits both these qualities. Through the deeply sensitive pen of this scholar the visual image joins the sight and sound of words to take a place in the stream of human communication."
— *Picturescope*

"William Ivins has made a more thorough analysis of the esthetic effects of prints and typography on our human habits of perception than anybody else . . . He not only notes the ingraining of lineal, sequential habits, but, even more important, points out the visual homogenizing of experience in print culture, and the relegation of auditory and other sensuous complexity to the background." — *Marshall McLuhan*

Available in the M.I.T. Paperback Series, 1969-MIT-131, $2.95T 28/-

**Notes on Prints**
*by William M. Ivins, Jr.*

". . . far from being merely minor works of art, prints are among the most important and powerful tools of modern life and thought. Certainly we cannot hope to realize their actual role unless we get away from the snobbery of modern print collecting notions and definitions and begin to think of them as exactly repeatable pictorial statements or communications, without regard to the accident of rarity or what for the moment we may regard as aesthetic merit." — William M. Ivins, Jr. *Prints and Visual Communication*

William Ivins, probably more than anyone else, has been responsible for the twentieth-century reconsideration of the significance of graphic techniques. As the first Curator of Prints at the Metropolitan Museum of Art, he prepared in 1929 a ground-breaking exhibition of prints, of which *Notes on Prints* is the book form. The work presented ranges in time and style from anonymous religious pieces, to Pollaiuolo and Mantegna, to the German school of the late fifteenth century, to Brueghel, Rubens, and finally to the work of Degas, Whistler, and Gauguin at the end of the nineteenth century. At the time of the exhibition, Ivins had written short but pointed introductory comments which accompanied the prints; with minor changes, they also appear here.

Available in the M.I.T. Paperback Series, 1969-MIT-132, $3.45T 33/-

**The Art Nouveau Book in Britain**
*by John Russell Taylor*

Though the extravagant heyday of the Victorian book and the modern era of the famous private presses have both received detailed study in the last few years, little attention has recently been paid to the vital intervening period of the 1890s and 1900s. This, the time of *art nouveau* and Arts and Crafts, the time when such presses as William Morris's Kelmscott Press and Charles Ricketts's Vale Press were flourishing and books and magazines were decorated by illustrators like Beardsley, Housman, Arthur Rackham and Jessie M. King, is the subject of John Russell Taylor's authoritative new study.

In it the author traces the rise of the *art nouveau* movement in Britain, suggesting a number of ways in which definitions of the style based primarily on Continental examples have obscured its true course and nature, and linking it with the development of the closely allied Arts and Crafts movement, with its insistence on the art element in all crafts, notably the crafts of the book as a whole, designed by one man responsible for the choice and disposition of all its elements. The further career of the movement after the 1900s is detailed in a final section showing how it divided into two distinct channels; one, exemplified by the work of artists like Rackham and Dulac, retaining and transforming *art nouveau* motifs until they found their final expression in the early films of Walt Disney and the short-lived jazz-modern style of the late 1920s; the other dropping the motifs but keeping to the idea of the *art nouveau* book and producing such great twentieth-century book designers as Eric Gill and Sir Francis Meynell.

1967-6 x 9¼-176 pp.-145 line drawings and half-tones-$12.95 COBE-121/-

**The Bauhaus:**
Weimar Dessau Berlin Chicago
*by Hans M. Wingler*

This monumental work represents the most comprehensive collection of documents and pictorial material ever published about the Bauhaus. Originally published in Germany in 1962, with a revised edition in 1968, the present edition not only consists of a translation of the German publication, brought up to date, but includes a vast amount of material concerning the successor institutions to the Bauhaus in the United States, notably in Chicago.

The work consists of 613 pages of text, in addition to some 90 pages of back matter, the latter consisting of an extensive up-to-date bibliography, a list of former members of the Bauhaus, and an index. There are about 800 illustrations, including 24 colorplates.

The work consists essentially of two sections, the first being devoted to the reproduction and translation of documents and encompassing the entire history of the Bauhaus movement from the first inception of the idea in the nineteenth century through the present-day successor institution in Chicago. The second part presents reproductions of pictorial material covering works of art, publications, and daily life at the Bauhaus.

The documentary section of the book is chronologically organized into nine sections, as follows:

1. The Prehistory of the Bauhaus
2. Bauhaus Weimar from Its Founding to the 1923 Exhibition
3. From the 1923 Exhibition to the Declaration of Dissolution
4. The Transfer from Weimar to Dessau
5. Bauhaus Dessau, the Gropius Era
6. Bauhaus Dessau, the Hannes Meyer Era
7. Bauhaus Dessau, the Mies van der Rohe Era
8. Bauhaus Berlin, the Private Institute, Suppression and Dissolution
9. The New Bauhaus and Its Successor Institutions in Chicago since 1937

Many of the documents, particularly those that are now in private collections and in the Bauhaus-Archiv in Darmstadt, are here published for the first time and have never been available to scholars before. The author, who is Director of the Bauhaus-Archiv, has enlisted the help of innumerable former members of the Bauhaus, faculty and students alike, in years of painstaking effort to piece the material together. The documents were gathered from a wide array of sources and take many lively forms, among them public manifestoes, private letters, internal memoranda, jotted-down conversations, minutes of board and faculty meetings, sketches and schemata, excerpts from speeches and books, newspaper and magazine articles, Nazi polemics, official German government documents, court proceedings, budgets, and curricula.

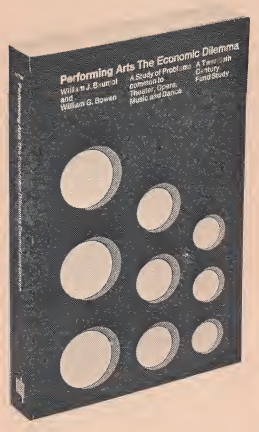
The pictorial section is similarly organized and includes architectural plans and realizations, craft and industrial model designs (furniture, ceramics, metalwork, textiles, stained glass, typography, wallpaper, and so on), sculpture, paintings, drawings, etchings, woodcuts, posters, programs, advertising brochures, stage settings, formal portraits of Bauhaus Masters, and candid photos of Bauhaus activities.

*The Bauhaus* is certain to remain for the indefinite future the chief source of information on and insight into the Bauhaus movement, that remarkable and still vital amalgamation of an institution and an idea.

September-10 x 14-696 pp.-800 b&w half-tones-24 color plates $42.50T*a* 395/- until December 31, 1969 $55.00T*a* 512/- thereafter November-U.K. and Europe.

**Painting, Photography, Film**
*by Laszlo Moholy-Nagy*

"In this book I seek to identify the ambiguities of present-day optical creation. The means afforded by photography play an important part therein, though it is one which most people today still fail to recognise: extending the limits of the depiction of nature and the use of light as a creative agent: chiaroscuro in place of pigment . . .



# Art

"The quality of a work need not be dependent absolutely on a 'modern' or an 'old' theory of composition. It is dependent on the degree of inventive intensity which finds its technically appropriate form. All the same, it seems to me indispensable that we, the creators of our *own time,* should go to work with up-to-date means." — *Laszlo Moholy-Nagy* (from the Introduction)

A translation of the Bauhaus book of 1925-27, this edition retains the flavor of the original by offering a "facsimile" treatment of the typography. Moholy-Nagy was much concerned with light, space, and kinetics, and wrote extensively on the subject. This is the first of his more important theoretical works, and offers a concise treatment of the themes that have come to occupy an important place in modern art theory.

A fourth art is on view here which is implicitly included in the title by the way in which the title is displayed, a typification of the book as a whole. This of course is the art of book design, refracted here through the "innovative tradition" of the Bauhaus in the inventive character of the typography and the layout of the 100 illustrations.

This volume contains a note by Hans M. Wingler and a postscript by Otto Stelzer.

August-8½ x 11-184*a* pp.-illus.-$10.00T*a*
COBE 93/-
October-Europe

**Moholy-Nagy**
Experiment in Totality
*by Sibyl Moholy-Nagy*

In the complicated history of 20th-century art-isms, Constructivism represents the most radical attempt to abstract visual fundamentals from personal image-making. Constructivists broke the barrier between science and art by representing pure phenomena: light, motion, chromatics, non-illusionistic space. The key principle of uncompromising objectivity has obscured the profoundly human motivations behind the sublimation of visual fundamentals accessible to all men. Sibyl Moholy-Nagy's biography sheds light on this passionate humanism of one of the Constructivist leaders who expanded the dogmas of Russian Suprematism and Dutch Neo-Plasticism into the entire orbit of modern perception.

This biography of Laszlo Moholy-Nagy spans the most seminal period of the 20th-century, the three decades between the two World Wars, and influenced the vision of two continents, Europe and America. Pushed from country to country by the political catastrophes of the times, Moholy-Nagy rose above obstacles and bitter defeats because he was a teacher in the most profound, nonacademic meaning. The episodes and illustrations of Sibyl Moholy-Nagy's book illustrate this difficult and victorious struggle for a total approach to seeing-teaching-creating. Here are the first paintings on synthetic materials, constructions in chromium and Plexiglas, stage sets based on light alone, abstract film plays, and a new photography in motion, anticipating what moves the art scene of the late 20th-century.

July-6⅛ x 9¼-288 pp.-81 illus.-$10.00T*a* 93/-
September-U.K. and Europe

**Beyond Appearance:**
Modern Art and Science
*by C. H. Waddington*

It has often been pointed out that twentieth-century painting and physics share a common tendency toward probing beyond appearances into the underlying structure of things; that the "retreat from likeness" in painting is akin to science's peering far within the surface of matter. The results of their probings are also suggestively similar: extradimensionality connects cubism and relativity; and random, indeterminate processes occur both in recent expressionist painting and in quantum physics. But although the common culture implicit in these parallels has often been remarked, not until now has it been studied in depth and in detail.

The author provides a concise summary of those aspects of modern science that relate to his theme, including the development of a "third science" that embraces information, communication, automation, and systems theory. He also provides in parallel a concise history of the modern movement in painting. Treating only those artists whose work clearly illustrates his viewpoint, he divides those active before the Second World War into two broad groups: the Geometrizers (members of such movements as Cubism, Constructivism, and the Bauhaus), who sought to make manifest the essential form of reality; and the Magicians (including Chirico, Kandinsky, the Dadaists, and Surrealists), who transformed reality in accordance with their own internally developed laws. Postwar reactions, continuations, and new starts are then discussed, some very recent trends among them.

Waddington examines the art-science relationship at several levels that can be divided between the conscious connections made by painters who followed the development of twentieth-century physics and the unconscious (or natural) reflections in the work of artists of the new scientific description and schematization of nature (the most direct manifestation of this is the almost uncanny similarity between cetrtain paintings, and photographs of the micro-world that were achieved at a later time). Also examined are those artists working from the opposite direction: those who reproduce the exact surface appearance of *man-made* technological objects (like the Pop painters) rather than probe beneath the surface of nature, and as well those who produce "plans" for pseudomachines.

In addition, the book presents a comparison of the self-conceptions of artists and scientists, and their professional attitudes toward their work.

The work contains numerous reproductions of paintings: there are some 200 black and white halftones and about 40 color plates. There are also many verbal statements by painters on how they see the relation between their work and external reality. These quotations, like the author's own discussion, are at an analytical level well above the too-common, often nebulous "art talk" in which a prose style attempts to analogize a painting style.

In a concluding chapter, Waddington emphasizes that there are many self-contained sciences and many independent arts, in particular many equally valid ways of painting. A final synthesis of them all is not possible and might even be an undesirable restriction on the variety and richness of life. Nevertheless, some connections are both possible and useful, and those between painting and science are stronger and more direct than those between literature and science.

C. H. Waddington is Professor of Animal Genetics in the University of Edinburgh. He is the author of a dozen books on the natural philosophy of biology, genetics, and embryology.

December-6 x 9-350*a* pp.-200 black and white illus. +40 color plates-$17.50*a* OBE 164/-
February-Europe

**Search for the Real–**
**and other essays**
*by Hans Hofmann*
*edited by Sara T. Weeks and*
*Bartlett H. Hayes, Jr.*

*"If creation is not magic, the outcome cannot be magic. To worship the product and ignore its development leads to dilettantism and reaction. Art cannot result from sophisticated, frivolous, or superficial effects."*

For the late Hans Hofmann, painter and teacher, the realization of "an internal order existing between objects, rather than [the stressing of] their separate identities" is the key to the search for meaning amid the complexities of human experience. The interplay of form with form and with space, accomplished through the medium of paint and the artistic vehicles of color, light, plane and line produces an integrated composition commensurate with a particular and pure spiritual realization. Hofmann's work, therefore, is "essentially a subjective visualization of forces which are intuitively sensed beneath the surface appearance of nature."

Capsulated excerpts from Hofmann's teach-

ings illuminate the relation of art to culture, painting to sculpture, and the technical factors of medium to one another and to the artist's intention. The over-all evolutionary approach to his credo is aided by numerous reproductions of his paintings, chosen specifically for their illustrative value. The informal atmosphere of the studio permeates the book: the simplicity with which Hofmann's ideas are set forth offers the uninitiated reader, as well as the artist, an opportunity to sharpen his understanding of abstract art and the human basis of art in general.

1967-5⅜ x 8-xii + 74 pp.
Available in the M.I.T. Paperback Series, MIT-64, $2.95T 28/-
LC 67-15236

**Trova:** Selected Works 1953–1966
**Jules Olitski:** Recent Paintings
**Seven Montreal Artists**
*Wayne Andersen, general editor*

These publications were prepared for exhibitions at the Hayden Gallery, sponsored by the M.I.T. Committee on the Visual Arts. Each book is amply illustrated and contains an informative essay on the artist and his work.

Lawrence Alloway outlines ten years of Trova's work, indicating the main lines of his development and touching particularly on those areas of work that contributed to the Falling Man series. "The Falling Man" Alloway notes "is essentially a sign . . . a code embodying a canon of proportion . . ." During the past decade Trova's work in painting and sculpture has been congenial to new media and technology. The relationship between man and machine is implied from his assemblage, "clothes to hold people together, machines for protection or treatment. . . ." to his use of 'clean materials' (polished metal). Trova's ingenuity is particularly evident in his proposal to cross and connect the different genres of art and ornament, "the relentless progressions of his forms have no precedent in painting or sculpture."

Rosalind Krauss examines Jules Olitski's vast canvases and notes his progression to the spray medium that became "not only the most lucid means of expressing his own feelings about color, but a vehicle for challenging the limitations placed on color by the most radical of his contemporaries." She observes Olitski's struggle to rid his art of drawing yet maintain a flexibility of surface, beginning with the "Italian" pictures and culminating in the spray paintings of his most recent period in which he finds a new syntax for color expression.

Seven Montreal Artists are described by Bernard Teyssèdre: Guido Molinari, Claude Tousignant, Marcel Barbeau, Denis Juneau, Jean Goguen, Jacques Hurtubise, and Roy Kiyooka. He defines their various personalities and delineates their city.

September
November–U.K. and Europe
*Trova: Selected Works 1953–1966,* 7 x 9-55 pp.-$3.50T-33/-
*Jules Olitski: Recent Paintings,* 9½ x 8½-32 pp.-$3.00T-28/-
*Seven Montreal Artists,* 8½ x 8½-24 pp.-$2.95T-28/-

**Takis: Evidence of the Unseen**
*by Wayne Andersen*
*foreword by Gyorgy Kepes*
*with commentaries by Marcel Duchamp, Allen Ginsberg, Gregory Corso, and William Burroughs*

"Takis is working with and expressing in his sculpture thought forms of metal — Silent flowers twist in mineral pollenization — and you hear metal think as you watch disquieting free floating forms move and clink through invisible turnstiles — Cold blue mineral music of thinking metal — You can hear metal think in the electromagnetic fields of Takis sculpture . . ." — *William Burroughs*

The inspiration for this book grew from an exhibition of the sculptures of Takis held at M.I.T. in late 1968, when the artist was a Fellow at the Institute's Center for Advanced Visual Studies. This environment, in which art and technology happily cohabit, spurred Takis to create a number of new works for the exhibition utilizing such materials as electron tubes, dials, lamps, magnets and electromagnets, and hydraulic constructions. Several of these are pictured in the book, along with a representative sampling of earlier work.

In an essay that elucidates Takis' theories and that gives perspective to the illustrations, Wayne Andersen notes that "Takis, like Leonardo, has been called a scientist, and his works classified as simple scientific demonstrations. The nature of his art is experimental, and he feels intensely the bonds between the artist and the scientist in their twin concern with discovery and creation, in their ability not only to see but to recognize. But like Leonardo, Takis must be called an artist, because the spirit of his experimentation is mystery; the values behind it are spiritual rather than pragmatic, as the demonstrations of his discoveries are not expository but poetic."

July-8½ x 11-34pp. illus.-$3.00a 28/-
September-U.K. and Europe

**Light[7]:** Photographs from an Exhibition on a Theme
*edited by Minor White*

The catalogue presentation of over 60 photographs on the concept of light, from the exhibition at the Hayden Gallery, sponsored by the MIT Committee on the Visual Arts.

The theme represents levels of light, from the primary point which produces photographic images of outline, form and shape to those heightened powers which can reveal the authentic inner aspects of ourselves. The scope of the subject matter of the photographs is wide and varied providing visual experience that has impact and poetry captured at those moments when light acts as the medium producing insight into objects, situations and people. The photographs are presented in an unusual way in the catalog. For the most part, the captions have been separated from the pictures so that the viewer can experience them visually and escape the verbal tags which would influence or obstruct his initial response. Some of the contributors to the exhibition were: Ansel Adams, Carl Chiarenza, Lotte Jacobi, Barbara Morgan, Jerry Uelsmann and Minor White.

1969-An Aperture Book, The MIT Press Edition-74 pp.-$7.50-70/-
Paper $3.50 33/-

**Performing Arts: The Economic Dilemma**
A Study of Problems Common to Theater, Opera, Music, and Dance
*by William J. Baumol and William G. Bowen*

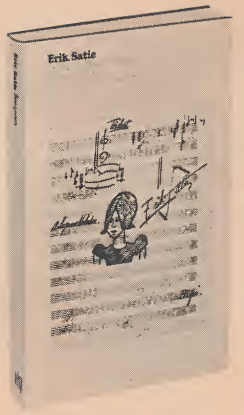
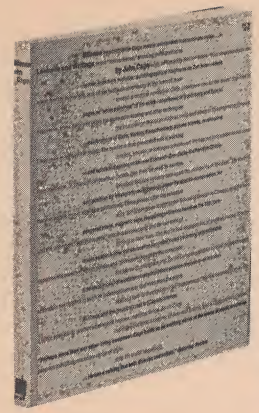
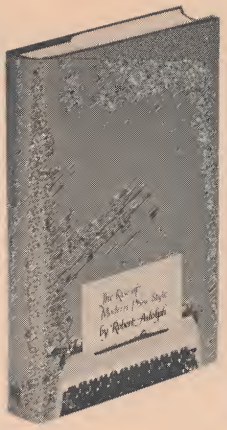
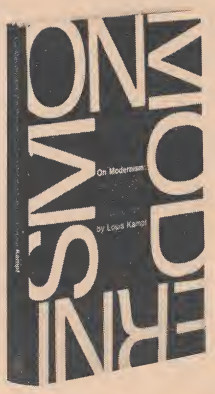
"With all the talk about a cultural explosion in the United States, here is a highly detailed and sobering analysis of how narrow this interest in culture really is. It is mainly confined to the Northeast, and much of this is in the New York metropolitan area. The statistics on everything from stagehand salaries to authors' royalties are more than impressive. But don't be afraid of all the numbers; the authors are never boring. This should be the last word on the economics of the arts for some time." — *Challenge*

This is perhaps the most probing work ever undertaken on the economics of theater, opera, music, and dance. Based on original research and comprehensive in scope, it offers provocative findings covering all sources of income for the performing arts, including contributions, and all elements of costs.

1968-5⅜ x 8-608 pp.-Available in the M.I.T. Paperback Series, MIT-94, $3.95T 37/-

**Films and Feelings**
*by Raymond Durgnat*

"Aesthetic of the movies" will sound like a paradoxical phrase to many ears — "aesthetic" suggests an art form; "movies" evokes an image of dream factories and commercial success. But working toward a genuine aesthetic of the movies is the burden of this book. In preparation, the author first endeavors to establish that an aesthetic is possible in principle, since films, directed by the "mongrel muse," are a variable mixture of the mystiques of the theater, the novel, painting, opera, and formal music.

Raymond Durgnat here examines literally hundreds of films — from *Birth of a Nation*








# Art Music

to those of the 1960's, from Hollywood smashes to *avant garde* obscurities, from all parts of the world — in an effort to isolate universals of the language of films and to lift their poetics to an articulate level.

In addition to these cross references among a large number of films, a few are selected for extended analysis. These "full-length features" include Cocteau's *Orphée,* Hitchcock's *Psycho,* Chabrol's *Les Cousins,* Ray's *Johnny Guitar,* Newman's *This Island Earth.* His succinct synopsis of the running plot functions as an analysis of it; thus, much of the critical insight is in the form of entertaining narrative.

The book is divided into four sections. The first is concerned with the union of film style and film content. The second treats the connection between the film as an entertainment and as a picture of reality, suggesting that even films that are unabashedly "escapist" are really rooted in, and comment on, the inescapable facts of social life. The third section attempts to close the gap between the popular responses and those of "high culture." This is not a "surrender to the mob and to the moguls." The author's standards are more stringent than those of the permissive "camp" followers and "pop" critics. The final section produces further evidence of the existence of cinematic poetry in the commercial movie.

1967-5½ x 8½-285 pp., illus.-$6.95TCOBE 65/-
LC 67-20174

**Eighty English Folk Songs from the Southern Appalachians**
*Collected by Cecil J. Sharp and Maud Karpeles*

These are eighty of the most engaging songs and ballads collected by Cecil Sharp and Maud Karpeles on their extended visits to the Southern Appalachian Mountains during the years 1916 to 1918.

The songs, which are among the most precious and cherished possessions of a people living in material but not spiritual poverty, have been handed down as the legacy of one generation to the next. They are the ultimate inheritance of the mountain singers from their forefathers who emigrated from the British Isles during the eighteenth century. They represent the English folk-song tradition at a high level of development, with a rich musical sophistication working within the outward naïveté of their framework. In terms of sheer melodic beauty, some of the tunes here are among the most memorable to be heard anywhere. This is the first time that these songs have been published in a practical edition, which will make them available to all who enjoy folk singing or have an interest in folk song.

Benjamin Britten has written especially for this edition specimen piano accompaniments for four of the songs. Chord symbols have been provided by Pat Shaw for guitarists or other instrumentalists.

Available in the M.I.T. Paperback Series, 1969-MIT-105, $2.45T COBE 18/-

**Erik Satie**
*by Pierre-Daniel Templier*
*translated by Elena L. and David S. French*

Charges of dilettantism and eccentricity have long obscured the authentic character of Erik Satie and his works. In this intimate, farsighted biography by Templier, based largely on original sources and published in France in 1932, Satie emerges as a rare and gifted musician, misunderstood and underestimated because of a complex personality. His "oddness" is revealed as a mask for a stoical independence of spirit coupled with an unusual, childlike innocence which set him apart from more sophisticated, "success-oriented" peers.

Templier's discerning study of this sensitive and perceptive musician was long out of print and until this translation was practically unattainable.

The biography is written in a sincere, straightforward style, somewhat comparable to the "stripped-down," deeply personal quality of Satie's works. It creates a significant, convincing, full-length portrait of a 20th century musician who is known mainly only in profile and caricature.

The text consists essentially, of three major subjects: Satie's life, his character, and his works. His background in Honfleur and his life in the charming and interesting atmosphere of the Bohemian circle in France at the turn of the century are presented, followed by an acute analysis of his character and temperament. In the final portion the author presents an appreciative and penetrating analysis of Satie's works.

Templier's discussions of Satie's compositions are presented in chronological progression with detailed examination of the quality of each achievement. The analysis is divided into various periods of productivity and includes major treatments of each of his greatest works, "Parade", "Mercure," "Relache," and "Socrate," of which the latter is his supreme masterpiece, achieving a consummate correlation between libretto and music.

The book includes a comprehensive discography listing substantially all of Satie's recordings, both foreign and domestic. Photographs of Satie, his family and friends are also included.

1969-6 x 9-144 pp. $6.95T-65/-

**Silence:**
Lectures and Writings
*by John Cage*

. . . who, as *Saturday Review* notes, "has singlehandedly extended a musical revolution. Cage possesses one of the rarest qualities of the true creator — that of an original mind — and whether that originality pleases, irritates, amuses, or outrages is irrelevant. He has not only added to our tonal structure but has virtually torn apart the structures of the past."

Silence . . . by which John Cage means unintended, indeterminate noise . . . in written form here includes: autobiographical fragments as Zen koan — blank pages as "white paintings" of the mind — anecdotes of Schönberg and Sazuki — appreciations of Satie, Varèse, Rauschenberg, private friends, mushrooms — and words and spaces on Meister Eckhart — Zen — Dada — the Random Chaos — composition by hexagram, coin-tossing, paper flyspecks — composition for prepared piano, magnetic tape, Happenings — Silence heard as the 13th tone — music as space-time transformation (bounded notes becoming unpredictable time sequences) — the indeterminacy of modern science — the one-in-all in order-in-chaos and the (musical) rest is (Cagian) silence.

An all-Cage program containing his entire range of style.

1966-7 x 8¼-288 pp.
Available in the M.I.T. Paperback Series, MIT-55, $2.95T 28/-

**International Electronic Music Catalog**
*compiled by Hugh Davies*

Under the title *International Electronic Music Catalog / Répertoire International des Musiques Electroacoustiques* the Groupe de Recherches Musicales of the French Radio has prepared a new version of the *Répertoire International des Musiques Expérimentales* (1962). This new version has taken a slightly different form from that of the original *Répertoire* in that it is intended as a complete survey of all electronic music ever produced.

It is hoped that the catalog will achieve a high level of completeness: with an expected total of over 5,000 entries, the present rate of expansion of this medium will preclude the possibility of such a project's ever being undertaken. The survey, which covers the first twenty years of the existence of electronic music, is intended as a source of information for everyone connected with new music: composers, performers, conductors, teachers, programmers of public and broadcast concerts, electronic music studios, engineers, libraries, students, and critics.

1968-7 x 10-368 pp.-$10.00-93/-
LC 68-20151

**The Technology of Computer Music**
*by M. V. Mathews with the collaboration of Joan E. Miller, F. R. Moore, J. R. Pierce, and J. C. Risset*

The computer is rapidly augmenting the electronic sound studio as an effective sound

source and M. V. Mathews is the pioneer and authority in the increasingly important field of generating and processing speech and music through computers.

The book is intended for people presently engaged in, or planning to employ the computer in sound-generation and processing: engineers and scientists concerned with speech and acoustics as well as musicians and audiologists working with sound synthesis and speech or music production and perception.

The general technology of generating and processing sound by computer is covered in the first section of the book, and although understanding the process does not depend on a knowledge of mathematics, special mathematical sections, and an appendix will provide the interested reader with the main mathematical relationships underlying the discussion.

Chapter 1 covers some fundamentals basic to all computer sound processing: the representation of sounds as numbers; the underlying processes of sampling and quantizing a sound wave; the approximations and errors which are inherent in sampling and quantizing; the operation of Digital-to-Analog and Analog-to-Digital converters; the construction of smoothing filters; the storage and manipulation of sound waves in numerical form, and, provides an introductory look at the computer programming for sound processing which is the central subject of the rest of the book.

Specific tutorial material aimed at training the user in one particular sound generating program — Music V — is given in the second section of the book. The material assumes that the user has a working knowledge of Fortran and of the general functioning of a computer — arithmetic, memory, input-output, and programming. Relevant reference works are cited at the end of the chapter for those who require knowledge of these operations. Section Three contains a detailed description of the operation and structure of the program for Music V. Because it is written in Fortran IV, Music V is easily adaptable to a wide variety of computers. This section also contains reference material for users of Music V and source material for those who desire more intrinsic knowledge of a sound generating program in order to write their own program.

An appendix discusses the relations of psychoacoustics to the composition of music by a computer.

1969-6 x 9-200 pp.-$12.00-112/-

**Grooks**
*by Piet Hein*

"The impact of Piet Hein . . . on the English-speaking world may be considerable . . . he comes to its attention as a full-blown, developed genius . . ." — *LIFE*

". . . Grooks can be enjoyed for what they are, the graceful or clever turning of a pointed phrase . . . writing Grooks may become the next parlor game." — *The New York Times*

Piet Hein is probably the most quoted man in Scandinavia. His grooks (in Danish: *gruk,* a name of his own invention) are short aphoristic poems, often wonderfully many-faceted, revealing new perspectives almost from one word to the next. Witty and wise and warmly human, they are the work of a "natural classicist."

Grook-writing is just one dimension of Piet Hein's creative life. He is the "compleat creator," not subject to the schizoid art versus science malady of modern times. The inventor of grooks is also the author of the superellipse — the "rectangular oval" used in the new Stockholm city center, a delight of mathematical art. He worked with Niels Bohr and served as his "mental ping-pong partner." He has published longer poems, fiction, and essays; patented optical devices; painted pictures; and built mobiles. "Mr. Hein is the very model of a major modern generalist." — *The New York Times*

Illustrated with line drawings
1967-4 x 6¼-64 pp.-$1.50 OBE-14/-

**The Rise of Modern Prose Style**
*by Robert Adolph*

It is generally agreed that today's standard literary prose style evolved during the Restoration in the seventeenth century. "From the Restoration on, normal literary prose is, to use McLuhan's terms, a 'linear' product of the 'print culture.' The chief aim of such prose is useful public communication." In *The Rise of Modern Prose Style* Robert Adolph tackles a central and provocative question: why did prose generally shift from the Elizabethans' expressive artifice to the objective plain style of the Restoration? Why did prose become prosaic, the useful vehicle of public communication?

Adolph is also concerned with describing the style shift itself, as well as its causes in contemporary culture. For this purpose he compares successive seventeenth-century translations of identical passages from selected authors, such as Plutarch, Cervantes, and Montaigne, to isolate variations and to draw generalizations about historical changes. Applying relevant aspects of linguistics as well as literary criticism, the author is able by this method to generalize about changes in prose style. He checks these generalizations against the many discussions of style which the age produced.

The author concludes that, although utilitarian prose is written in all ages, the Restoration was the first time in history when utilitarian criteria became official doctrine for literary prose in general.

1968-5⅜ x 8-368 pp.-$12.50-117/-
LC 68-14459

**On Modernism:** The Prospects for Literature and Freedom
*by Louis Kampf*

This book will be challenged and attacked both because it runs against some current clichés — the death of God, mass culture, and the impact of technology upon society — and because the author does not conceal his hostility toward camp, happenings, the absurd, and other modish goings-on. Mr. Kampf has bypassed the narcissism of much literature on the modern temper and produced a work both highly original and intellectually impeccable.

This book presents, essentially, a perceptive and engaging intellect coming to grips with certain currents of thought inherent in modern art, psychology, and philosophy. By deriving the modernism of these fields from dilemmas of rationalist and empiricist philosophy, Louis Kampf defines these currents and characterizes the cognitive and emotional understructure of the modern intellectual response to artistic and social problems.

The extraordinary intellectual range of this undertaking is evident in the diversity of figures discussed: Bernini, Beckett, Hume, Rousseau, Gibbon, Rembrandt, and Proust — plus Marx, Freud, Descartes, and contemporary authors Robbe-Grillet, Doris Lessing, and Jack Gelber — to name a few. The book evaluates the permanence of modernism, examines the legacy of Cartesian doubt, discusses the relation between the intellectual and the power structure, analyzes transference as a literary mode, and, in conclusion, examines the problem of order in modern artistic expressions of reality.

1967-5⅜ x 7⅞-352 pp.-$10.00-93/-
Available in the M.I.T. Paperback Series, MIT-90, $2.95T 28/-
LC 67-16499

**Rabelais and His World**
*by Mikhail Bakhtin*
*translated from the Russian by Hélène Iswolsky*

François Rabelais essentially determined the fate of French literature, the French literary tongue, and, no less than Cervantes, the fate of world literature; yet, asserts Bakhtin, he has been the least understood, most enigmatic and isolated of the great Renaissance writers. To overcome this failure, Bakhtin removes Rabelais from within the framework of official culture — the mainstream of great French literature — and reviews his work as a continuation and consummation of a rich and varied history of folk humor. From this source Rabelais drew his system of images and derived his unique charm. In all stages of its development this folk culture opposed that of the ruling classes, created its own world and potent idiom. Bakhtin's encyclopedic study offers a fresh approach to Rabelais, partic-

# Literature

ularly as the author renounces certain literary tastes and concepts, reconstructs artistic and ideological perceptions of Rabelais' writing. For Rabelais was an innovator of radical proportions; his images did not conform to any sixteenth century norm or canon and were "opposed to all that is finished and polished, to all pomposity, to every ready-made solution . . ."

*Rabelais and His World* is a deeply appreciative analysis of the little-known tradition of folk humor as it preserved the creative and various life of the people and was brought to fulfillment over a thousand years or so in Rabelais' work. Bakhtin's grasp of the difficult images and language of Rabelais' work is extraordinary and his exhortation to "hear the chorus of laughing people" in the culture of the Middle Ages and of the Renaissance is brought to us in a careful and complete translation.

1968-5⅜ x 8-576 pp.-$15.00-140/-
LC 68-18231

**Patterns in Thackeray's Fiction**
*by James H. Wheatley*

Thackeray's great subject was the realization of the self; his method the exploration of the formal causes of success and failure in the self's struggle toward fulfillment.
The initial form he used to scrutinize and represent the ego was parody, a method for which he was well-suited, possessing, as he did, the kind of consciousness based on an "ear for language" and the necessary wide, literary sophistication. Although the nature and value of Thackeray's art is not limited to parody, the form was fundamental to his career as Professor Wheatley's original study reveals in tracing the skeins and patterns in the fiction of the 19th century novelist. The author's approach is through the early imitations and caricatures which launched Thackeray as a writer; the beginnings are shown to be relevant to the later masterful major fiction.

The "patterns" of the title are primarily fictional, psychological and moral ones, and this study both isolates such patterns and explores the relations between them.

1969-5⅜ x 8-$7.50-70/-

**Dostoevsky:** The Major Fiction
*by Edward Wasiolek*

"And indeed, it *is* a handbook, but a very superior one, a handbook that is also a work of criticism, tersely, vigorously written, always to the point . . . always lucid and often brilliant." — *The New York Review of Books*

"Mr. Wasiolek's *Dostoevsky* is probably the best guide book to the major fiction that I have ever seen. It is authoritative, penetrating, incisive . . . a brilliant work of scholarship." — *Chicago Review*

"Professor Wasiolek clears away much of the dust whipped up by grandiose theories by making straightway for the inner moral dialectic of Dostoevsky's works." — *The Western Humanities Review*

This book offers a close critical reading of all of Dostoevsky's major fiction. Included are analyses of *Poor Folk, The Double, Netochka Nezvanova, The House of the Dead, The Insulted and the Injured, The Notes from the Underground, Crime and Punishment, The Idiot, The Possessed, The Adolescent, The Dream of the Ridiculous Man,* and *The Brothers Karamazov.* The treatment is analytical and critical. Appended is a check list of important biographical data, an outline of circumstances attending the publication and reception of the novels, and an extensive bibliography.

1965-5⅜ x 8-xiv + 255 pp.-$7.95-75/-
LC 64-8089

**Style in Language**
*edited by Thomas A. Sebeok*

". . . *Style in Language* ranks high: broad in scope, diversified in approach, primarily descriptive and theoretical in intent, generally provocative, it is richy rewarding volume." — *Thought*

The study of literary style is often regarded as the exclusive province of the literary critic; yet, since verbal and literary expressions are types of "behavior" involving the use of linguistic forms in a cultural context, it is apparent that the linguist, the psychologist, and the anthropologist are also concerned with aspects of verbal and literary style. The question then arises: Will interaction between these diverse disciplines result in a clearer understanding of the nature and characteristics of style and the literary process? *Style in Language* addresses itself to precisely this question.

This is the first systematic attempt to bring the resources of six different disciplines — anthropology, folklore, linguistics, literary criticism, philosophy, and psychology — to bear on such elusive concepts as "style," "literature," and "poetic language."

1966-5⅜ x 8-488 pp.-$12.50-117/-
Available in the M.I.T. Paperback Series, MIT-59, $3.95T 37/-

**The Choices of Criticism**
*by William Chace Greene*

The task of writing, in the vernacular, on the nature of the artistic process and the operations of criticism is an ambitious one — Professor Greene, in this highly readable, informal discourse on art criticism successfully achieves this goal. He treats a broad range of critical ideas, avoiding as much as possible unnecessary complications and artificial language often found in books on criticism.

In a graceful conversatlonal style he discusses how art "works," what to look for, and why. He investivates a number of positions taken in regard to the good and bad In art, and the intellectual, social, and philosophic bases for these positions. He examines the uses of literature, the universal properties of art, and the limitations of analysis, drawing numerous examples from literature, sculpture, architecture, music, and folk arts to illustrate basic principles of criticism. The result is an urbane and thoughtful book which pulls together the often disparate issues of literary discussion and demonstrates the social importance of criticism.

*M.I.T. Lectures No. 1*
1965-5⅜ x 8-vii + 207 pp.-$7.50-70/-
LC 65-26664

Titles of related interest, described in other MIT Press Catalogues:

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**Principles of Architectural History**
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**Intentions in Architecture**
*by Christian Norberg-Schulz*
**American Architecture Since 1780: A Guide to the Styles**
*by Marcus Whiffen*

LINGUISTICS
**Ancient Greek: A New Approach**
*by Carl Ruck*
**Style in Language**
*edited by Thomas A. Sebeok*
**English Stylistics: A Bibliography**
*by Richard W. Bailey and Dolores M. Burton, S.N.D.*

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History of Science and Technology
Space, Earth, and Life Sciences
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Systems Theory
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